

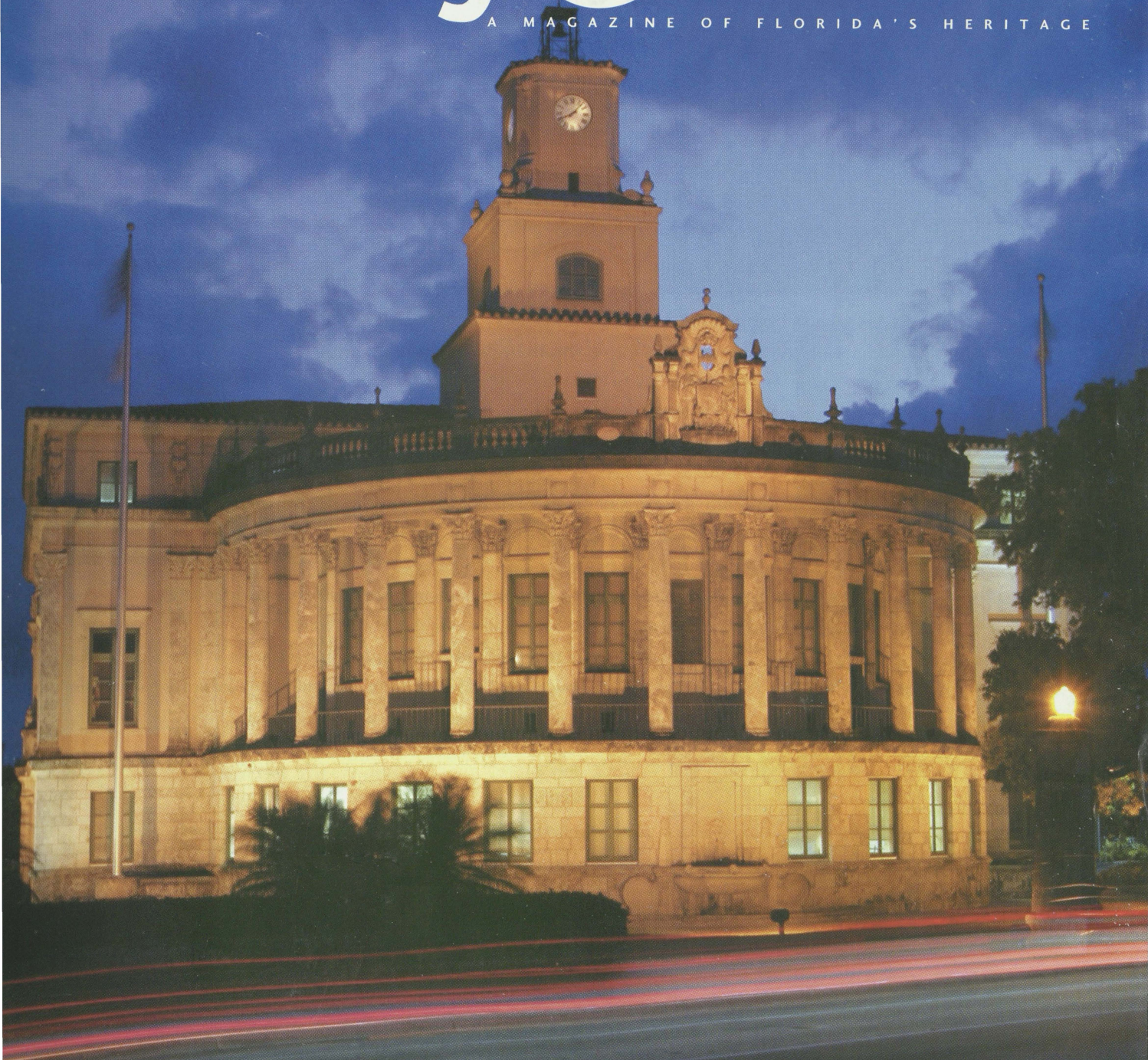
FLORIDA

SUPPLEMENT TO FLORIDA TREND MAGAZINE

SUMMER 2004

History & the Arts

A MAGAZINE OF FLORIDA'S HERITAGE



CORAL GABLES

DOWNTOWNS / SMALL TOWNS • FLORIDA FOLKLIFE PROGRAM

THE JACKSONVILLE MUSEUM OF MODERN ART / JMOMA

FOCUS ON

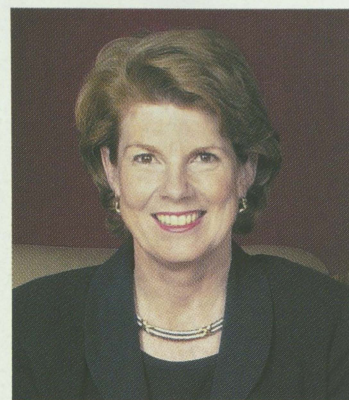
■ CULTURE BUILDS FLORIDA ■

Established in 1963 as a cooperative council to coordinate and promote the arts in Florida, today's Florida Arts Council is a 15-member advisory group appointed to counsel the Secretary of State regarding cultural grant funding and on all matters pertaining to culture in Florida. Recognizing the potential that the arts hold for communities as a whole, the Florida Department of State and the Florida Arts Council have established a process to explore opportunities and identify program models to work with business, development and community service sectors.

In cooperation with Partners for Livable Communities, the Department of State and the Florida Arts Council have embarked on a "visioning" process to develop a strategic plan redefining the role of arts in Florida communities by gaining a broader base of partnerships. As the Arts Council seeks to build upon the strength of the strong arts and cultural foundation that already exists in Florida, the process will focus on three business areas: Economic Development, Learning & Wellness and Design & Development.

It is my great pleasure to announce that Bank of America Florida is generously underwriting this important project. Tim Laney, President of Bank of America Florida says, "At Bank of America, we work hard to help our communities prosper. We believe that having an enriched arts community is an important contributor to the health of a community and we are proud to partner with Secretary Hood on this important project to help revitalize the arts in Florida."

The first group of meetings will be held with business and community organization representatives in three Florida cities in July, from 8:30 a.m. to noon, to discuss and explore how the cultural community can better stimulate active partnerships statewide. I invite and encourage you to attend the group discussion session nearest your community.



July 7
Jacksonville

Bank of America Office Park
Breakers Room, Second Floor
9000 Southside Blvd. Bldg. 500

July 8
Tampa

Tampa Bay Performing Arts Center
Maestro's Restaurant at the Center
1010 N.W.C. MacInnes Place

July 9
Miami

Fairchild Tropical Botanic Garden
Northern Trust Ballroom
10901 Old Cutler Road

An additional meeting will take place August 12 in Orlando where you are invited to join members of cultural constituencies from around the state as they gather to review and examine the outcomes of the July discussion groups, and consider a plan of action. Visit www.Florida-Arts.org or call the Office of Cultural & Historical Programs at 850.245.6473 for further information. Your comments, suggestions, ideas and participation are critical to the success of this process. Please join us as we work together to create cultural partnerships that will build Florida's future.

Glenda E. Hood

Glenda E. Hood
Secretary of State

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ON THE COVER: Coral Gables City Hall, 1928. Harold Steward and Phineas Paist, Architects. Photograph by Al Diaz.



FLORIDA

History & the Arts

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or visit: www.flheritage.com



FLORIDA IN MY VIEW

■ BETTY and FRANK USINA ■

Thirty-five years ago a Sunday afternoon drive with our children might take us down narrow, often winding roads to places called Moccasin Branch, Toco and Picolata, places from Frank's heritage. Those roads and places are still there, but now bypassed by the four and six lanes of today's fast-paced life.

Bypassed, but not lost. In 1998 VISIT FLORIDA joined with state agencies and private citizens from throughout the state to inventory Florida's natural, cultural and heritage sites. Many

are widely known, but many more are nearly forgotten, cataloged in a historical society library or known only to locals, sometimes only to neighbors.

Many hours over several years were invested in discussion by stakeholders at meetings held throughout the state. Concerns were voiced and



debated, not only for access, sustainability or operational guidelines, but even whether a particular site should be listed. Those sites are now listed in numerous guides published by government agencies, VISIT FLORIDA, or co-opted with local government or tourism organizations. In addition to these special interest guides and event calendars, thousands of sites and events can be accessed at www.flausa.com.

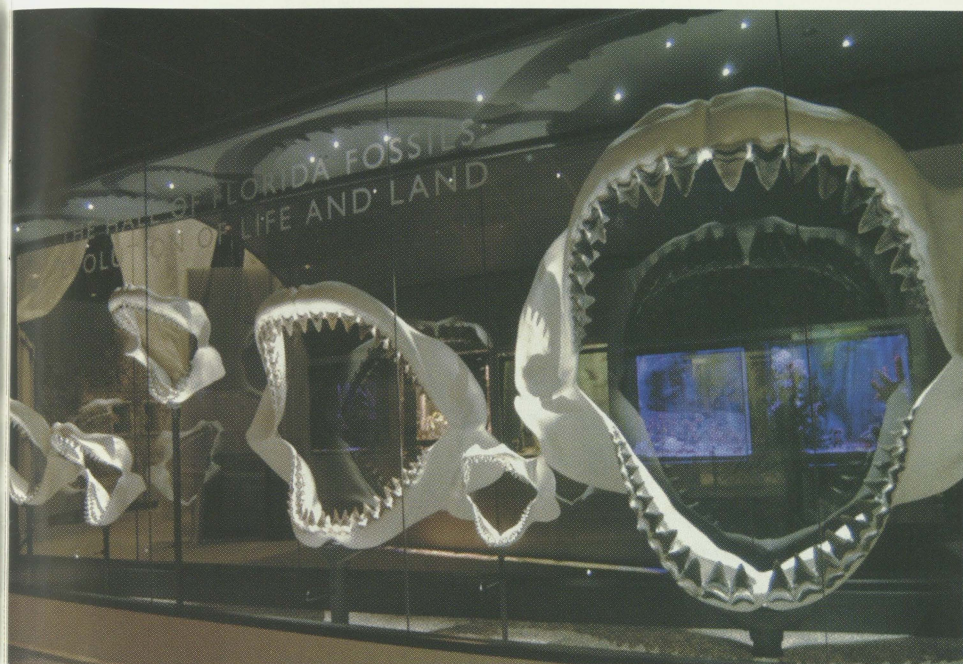
A few years ago state policy permitted promotion only to visitors from outside the state. Today VISIT FLORIDA promotes tourism not just worldwide but also in-state to Florida's 16 million citizens, many who have lived here only a short time. This inventory allows all of us to visit and enjoy sites that we might not otherwise have known about, but which may lie just next door.

We now enjoy taking our grandchildren to Cracker Day at the St. Johns County Fairgrounds, to the St. Ambrose Fair at Moccasin Branch or Fort Mose's Flight to Freedom. We hope to soon visit the site where Frank's grandmother Evans was born at Toco where he only remembers visiting as a child.

So much to do, so much to see. So little time.

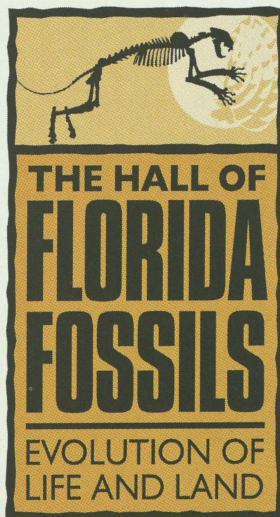
In August 2003, FRANK AND BETTY USINA were inducted into the Florida Tourism Hall of Fame by the Florida Commission on Tourism for their lifelong exemplary leadership and service to the growth and success of the Florida tourism industry. Betty served on the Florida Commission on Tourism and as co-chair of VISIT FLORIDA's Cultural Heritage and Nature Tourism Development Committee for eight years. The couple received the 1993 Stewards of Heritage Award from the Archaeological Council. Frank, a 10th-generation Floridian of Minorcan heritage and Betty, who has lived in St. Augustine since age 10, have served as founders and officers of local tourism associations and the Florida Attractions Association and Florida RV and Campground Association.

NEWS & NOTES



The Hall of Florida Fossils: Evolution of Life and Land

The Florida Museum of Natural History in Gainesville recently opened its third permanent exhibition hall, "The Hall of Fossils: Evolution of Life and Land." Visitors can take a walk through five time periods, beginning in the Eocene epoch, when Florida was underwater. The exhibit provides a look at Florida's first land animals, evolving grasslands and savannahs and the land bridge between North and South America that formed about three million years ago and ends with the arrival of the first humans in Florida, near the end of the Pleistocene. More than 90 percent of the exhibit's 500 specimens are real fossils and many were found within 100 miles of Gainesville. "This is the only comprehensive exhibit in the world that uniquely focuses on Southeastern U.S. paleontology and history," says Bruce MacFadden, associate director of exhibits and public programs. The Florida Museum of Natural History is Florida's state natural history museum. Admission is free. Visitor hours are 10 a.m. to 5 p.m. Monday to Saturday and 1 to 5 p.m. Sunday and state holidays. Call 352.846.2000 or visit www.flmnh.ufl.edu.



CULTURAL DISTRICT DESIGNATED IN THE CAPITAL CITY

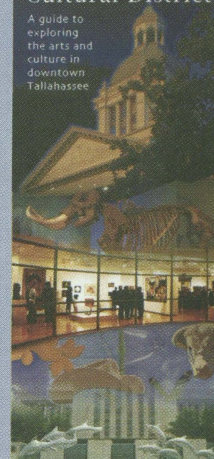
Tallahassee community leaders recently designated the *Capitol Downtown Cultural District*, a 10-block area of the city's downtown. Led by Secretary of State Glenda E. Hood, the Florida Department of State partnered with Mayor John Marks and the City of Tallahassee, the Cultural Resources Commission, Tallahassee Area Convention and Visitors Bureau, and others to form and designate the district, recognizing the variety of cultural resources in the area.

Across the U.S. and in Florida, cultural districts encourage attendance at cultural sites and stimulate downtown economic development, beautifying the built environment, providing jobs, stimulating new business activity, and enhancing property values.

The *Capitol Downtown Cultural District* consists of 28 cultural sites including museums, art centers, public art sculptures and memorials. A color brochure with a detailed map and site descriptions was designed to promote the district to Tallahassee residents and visitors. The *Capitol Downtown Cultural District Coloring Book and Activity Guide* provides a companion guide filled with fun activities and games for children. Both guides are available on request. To order, call 850.245.6475.

Capitol Downtown Cultural District

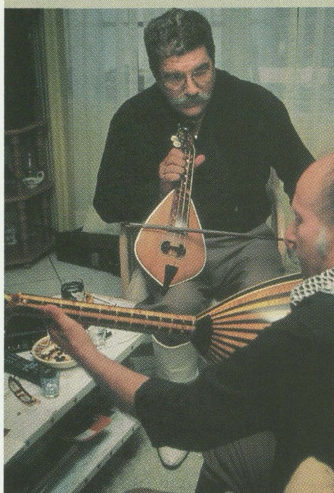
A guide to
exploring
the arts and
culture in
downtown
Tallahassee



NEWS & NOTES

RECOGNIZING EXCELLENCE IN TRADITIONAL ARTS

During a special ceremony at the March meeting of the Florida Historical Commission in Tallahassee, Secretary of State Glenda E. Hood presented the 2004 Florida Folk Heritage Awards. Konstantinos Maris from New Port Richey, Stuart Pacetti from St. Augustine, and Manuel Velazquez from Winter Springs received the designation, presented annually to outstanding folk artists and folk culture advocates. Like the National Heritage Awards, Florida Folk Heritage Awards honor Florida's most significant and influential tradition bearers for authenticity, excellence and significance within the traditional arts.



KONSTANTINOS MARIS is a master Cretan *lyra* musician and instrument maker. The most popular melodic instrument on Crete, the *lyra* is a bowed instrument similar to the violin with three strings tuned in fifths. Born in Athens, Maris moved to New York in 1967, where he performed at many venues, including those on the Greek Music Tour sponsored by the National Endowment for the Arts and the Ethnic Folk Arts Center. His repertoire includes more than 100 established songs in a variety of Cretan musical genres. Maris is skilled in the extemporaneous composition of *mantinades*—verses consisting of two 15-syllable lines which are often sung to Cretan music.

STUART PACETTI, from a Minorcan family in St. Augustine, preserves the art of making English and Spanish castnets. Pacetti learned to use castnets at 12, when his father taught him to throw them from standing, kneeling,

and seated positions, and later, to cast for mullet on the beach—a practice followed by the Minorcans over 200 years ago. Pacetti makes nets in a variety of lengths and mesh sizes, and most of the necessary tools: wooden needles (or shuttles) from dogwood, hickory or mulberry; flat cow bone gauges to ensure consistency in the weave; and lead sinkers made from molds. ▶

In the world of classical and flamenco guitars, **MANUEL VELAZQUEZ** is one of the most renowned living luthiers. Velazquez learned his skills from his

older brother, as a child in Puerto Rico. He

moved to New York in 1941, and opened his workshop after World War II. Velazquez' guitars are owned by classical guitarists Pepe Romero, Rey de la Torre and Ichiro Suzuki, and popular musicians Harry Belafonte, Paul Simon, Keith Richards, Earl Klugh and many others. Now 86, Velazquez works daily in his Winter Springs studio, crafting six or eight fine guitars each year. He has passed on his knowledge to son Alfredo, a full-time luthier, and daughter Graciela, so that the Velazquez legacy will endure.



TRAVEL THROUGH TIME

PIONEER FLORIDA DAYS IN PASCO COUNTY

The Pioneer Florida Museum in Dade City will host its 30th Annual Pioneer Florida Days this Labor Day weekend, September 4 to 6. Visitors are invited to "Travel Through Time" and experience the lifestyles of Florida's early settlers, with living history demonstrations, folk, gospel and country music performances, and antique displays featuring restored John Deere tractors, antique cars and flywheel engines. Pony rides, hayrides and old-fashioned games are offered especially for children. Special events include an all-day Gospel Sing on

Sunday and a Civil War Reenactment Battle at 3 p.m. on Sunday and Monday.

The Pioneer Florida Museum sits on 20 acres of wooded hillside just one mile north of downtown Dade City off Highway 301. The property features the 1930s one-room Lacoochee School, the 1860s native heart pine house of John Overstreet, the 1896 Trilby Depot, with its 1913 Porter Steam Engine, and other historical buildings. A rare collection of miniature

dolls representing the first ladies of Florida in their inaugural gowns is among the attractions. One of only three collections of its kind in the nation, the dolls begin with Mrs. Andrew Jackson in 1821, and feature all of Florida's first ladies, including Mrs. Columba Bush. For more information call 352.567.0262 or visit www.pioneerfloridamuseum.org.



Citizens Recognized for Contributions to Historic Preservation

During Historic Preservation Day activities in March, Secretary of State Glenda E. Hood recognized two Florida citizens for their extraordinary efforts and accomplishments in the field of historic preservation.

The Senator Bob Williams Award, named for Florida's first State Historic Preservation Officer, is presented to a public employee who has provided exceptional service that has changed the course of historic preservation in Florida. Leroy Irwin, recently retired manager of the Florida Department of Transportation's Environmental Management Office, was recognized with the 2004 Senator Bob Williams Award for his foresight and determination to emphasize the consideration of historic preservation interests in all transportation-related activities. For over 25 years, his leadership created a significant partnership for the preservation of Florida's historic resources.



LEROY IRWIN

The Mary Call Darby Collins Award, named for Florida's former first lady, is presented to a volunteer whose passion for historic preservation has forever changed the face of Florida. Joan Jennewein, trustee and secretary emeritus of the National Trust for Historic Preservation and founding president of the Florida Trust for Historic Preservation, is the 2004 recipient of the Mary Call Darby Collins Award. Jennewein's vision and commitment to historic preservation has ensured that the historic legacy of Tampa and the Ybor City community will be preserved and celebrated.

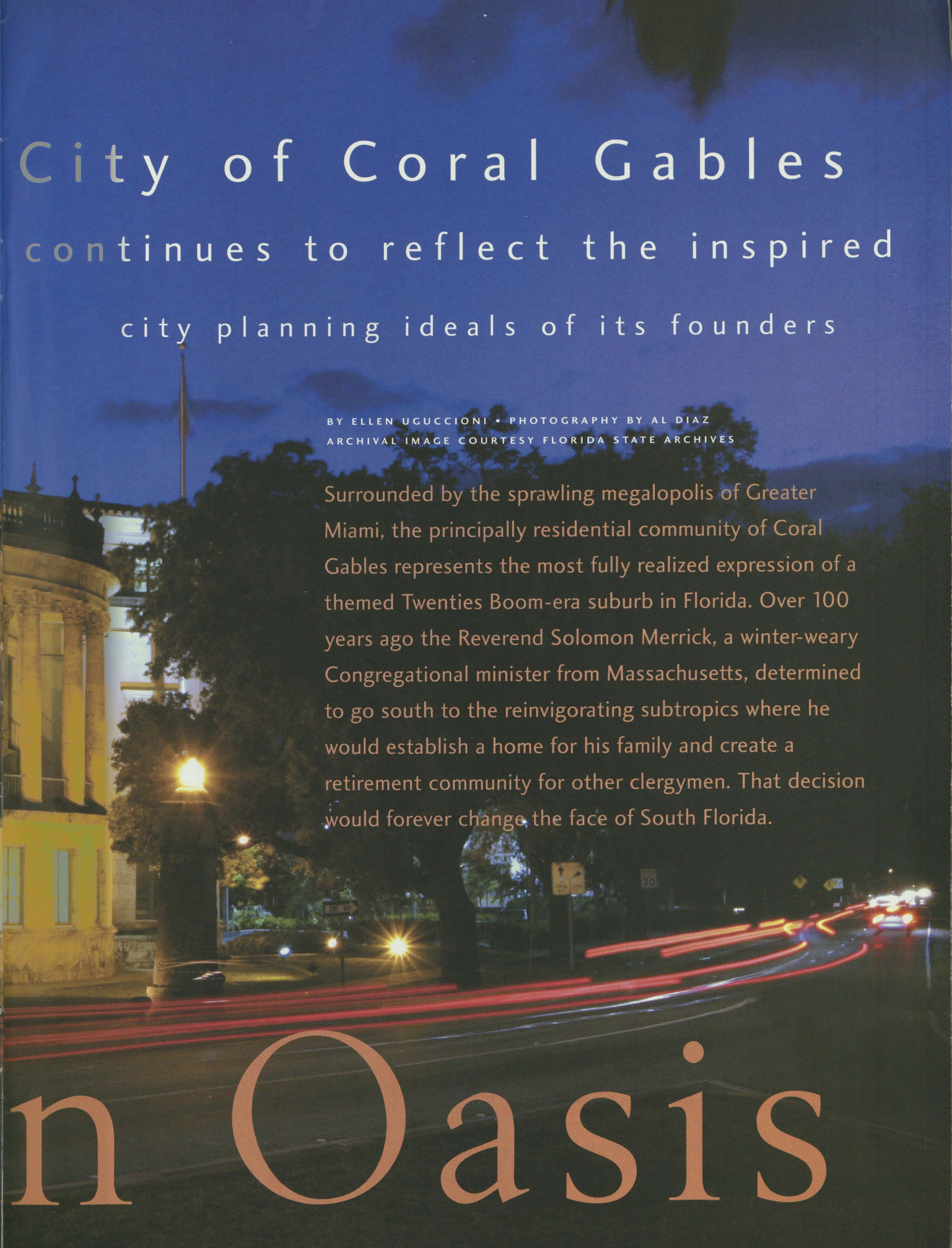


JOAN JENNEW EIN

SPECIAL SECTION SPONSORED BY THE FLORIDA DEPARTMENT OF STATE

The

Still a

A nighttime photograph of Coral Gables City Hall on the left, illuminated by warm lights. In the foreground, a street with light trails from cars is visible. The sky is dark blue with some clouds.

City of Coral Gables

continues to reflect the inspired
city planning ideals of its founders

BY ELLEN UGUCCIONI • PHOTOGRAPHY BY AL DIAZ
ARCHIVAL IMAGE COURTESY FLORIDA STATE ARCHIVES

Surrounded by the sprawling megalopolis of Greater Miami, the principally residential community of Coral Gables represents the most fully realized expression of a themed Twenties Boom-era suburb in Florida. Over 100 years ago the Reverend Solomon Merrick, a winter-weary Congregational minister from Massachusetts, determined to go south to the reinvigorating subtropics where he would establish a home for his family and create a retirement community for other clergymen. That decision would forever change the face of South Florida.

n Oasis

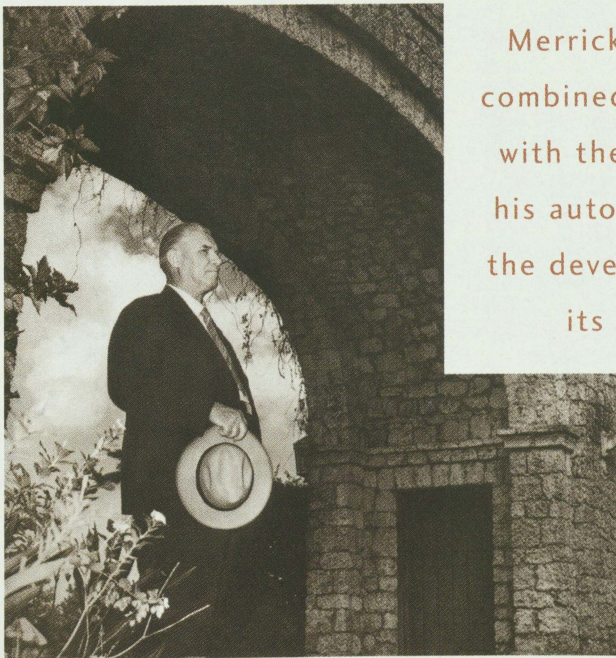
Still an Oasis

The Reverend Merrick, wife Althea and children made the journey to a 60-acre plot some five miles southwest of the frontier town of Miami, which had become incorporated just a year earlier in 1898. Reverend Merrick began a plantation on the acreage, where grapefruit and orange trees soon flourished. His oldest son, George Edgar Merrick, later wrote of his four-hour trips to the glistening shores of Biscayne Bay where as a boy he sold fruit from the back of a mule drawn cart to the wealthy patrons of Henry Flagler's Royal Palm Hotel. In those years just before the turn of the 20th century, no one could have imagined the metamorphic changes that would transform the exotic community of Miami. The city was still difficult to reach, as the primary mode of transportation was by ship. Henry Flagler's railroad and the Model "T" would change all that. With the advent of the federal highway system, Miami's future was ensured.

While South Florida was growing, George Merrick was off to college. Early on, Merrick demonstrated a sensitivity and talent in writing, and was particularly enamored by poetry. However, his father was of a more practical mindset and sent him off to study law. In 1911, upon the death of the Reverend Merrick, George was called home to take care of the family business. George Merrick was not content with simply managing the plantation. With prodigious imagination and insight, Merrick envisioned the family groves transformed into a residential community, whose proximity to the City of Miami would provide an attractive suburb for citizens who worked in the growing town.

At age 23, Merrick began his real estate career by developing other residential suburbs in Miami. By 1916 Merrick had married the beautiful Eunice Peacock, the granddaughter of Coconut Grove pioneers Charles and Isabella Peacock. The two settled in a coral rock home designed by H. George Fink on Coral Way very close to the home where Merrick spent his youth. Merrick used his real estate profits to acquire more and more land adjacent to the family plantation, and by 1921 his holdings totaled 3,000 acres. The scene was set for the creation of "Miami's Master Suburb."

Merrick's Coral Gables combined the picturesque with the pragmatic, and his autocratic control of the development ensured its completion.



Above: George Merrick at Commercial Entrance, Douglas Road and Alhambra Circle, 1940s; Right: Private residence





De Soto Plaza—Sevilla Avenue, Granada, and De Soto Boulevards



Merrick possessed a genius of another kind in his ability to secure the finest design talents in the nation, whose like minds could turn his imaginative concepts into stone and concrete. Leading architects of the period were among the brilliant luminaries who were engaged to design the grand public buildings, palatial estates and modest bungalows as well as the community, institutional and religious buildings in the city. The team was completed with the skills of a nationally known landscape architect, Frank M. Button, and painter and illustrator Denman Fink, who became Merrick's "artistic advisor."

The first double page advertisement for Coral Gables appeared on November 14, 1921, in which Merrick wrote "*...the building of Coral Gables...a monument to the achievement of worthwhile perseverance in the creation of beauty and the bringing true of dreams.*" Starting with undeveloped land, the designers of the "City Beautiful" were able to create the kind of utopian community only dreamed of in the North's established urban centers. Every possible amenity was accommodated; areas were set out for a business center, recreational areas, educational facilities, and religious and community focal points. These elements were set to the theme of centuries-old Mediterranean architecture, a style that lent itself to the climate and to the aspirations of a man who dreamed of "Castles in Spain Made Real."

Still an Oasis

uge dredges worked day and night to carve out the system of canals that snaked through the development, offering residents a waterside view and access to Biscayne Bay. Impressive entrance gates were set about the perimeter of the development announcing that the visitor had entered “Coral Gables: Miami’s Riviera.” With its canopied roadways, planted medians and generous swales along the roadway, it was as if the city was set into a vast garden. In a 1962 interview, Eunice Merrick said of her husband, “His original plan for the Gables was to be a botanical garden with flowering trees at all times.”

Merrick’s Coral Gables combined the picturesque with the pragmatic, and his autocratic control of the development ensured its completion. In the hundreds of advertisements and promotional pieces for Coral Gables, the writer’s hyperbolic style was never far from the reality. In 1927, a young Marjorie Stoneman Douglas wrote: “*To drive about Coral Gables is constantly to be discovering new charms of roadways, new vistas of great distance, new tunnels of green which open out to light flooded plazas, new curving perspectives of trees and charming roofs and great lifts of sky.*”

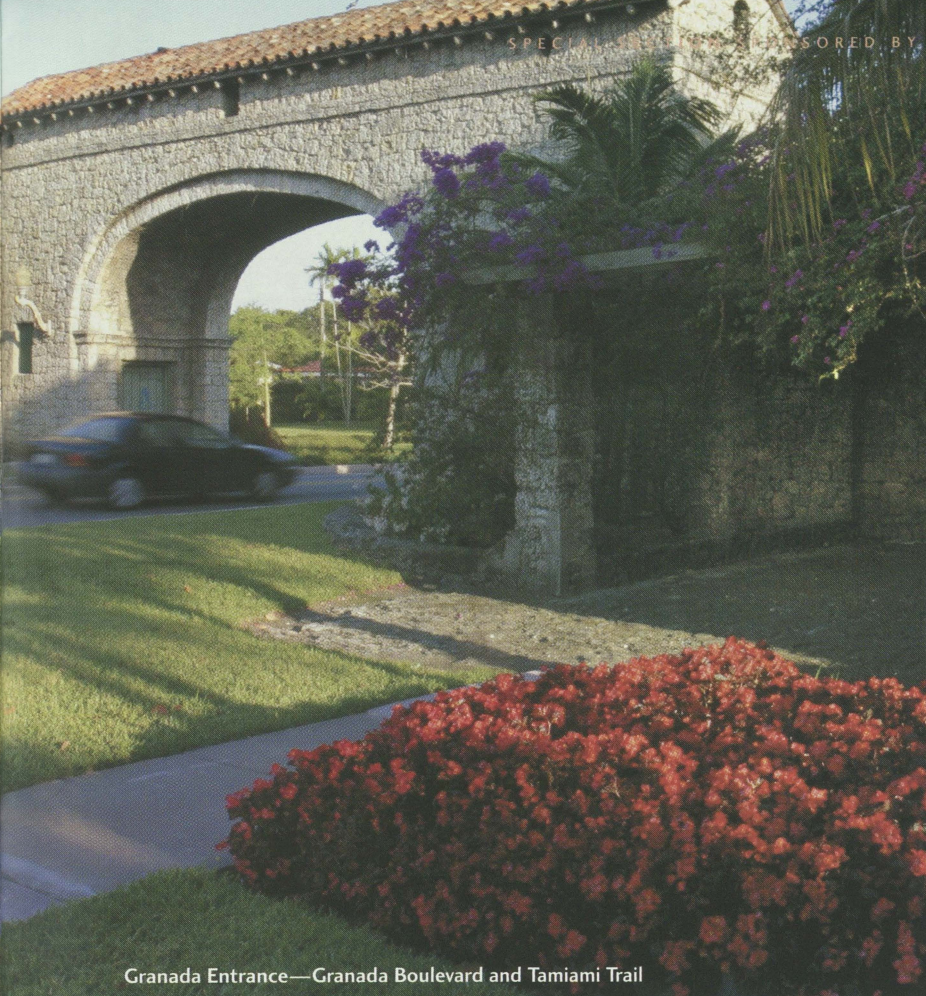
In one significant departure from this formula, in 1925 Merrick deeded over \$75 million in land to the Ohio-based American Building Corporation and the Myers Y. Cooper Company. Here, on specified blocks, the architectural design would rely on identifiable models from around the country and the world. These novel “villages,” still thrive today, and include a Chinese Village, a Dutch South African Village, a Florida Pioneer Village, and a French 18th Century type.

In order to accomodate the thousands of ads for goods, services and real estate opportunities in the meteorically growing Miami area, the July 26, 1925 edition of the *Miami News* weighed a whopping 7-1/2 pounds, and was 504 pages in length. This example of unsustainable excess became the harbinger of the



Coral Gables today
strives to
balance the realities of
the 21st century with the
desire to maintain its
uniqueness and
extraordinary historical
character.

Private residence



Granada Entrance—Granada Boulevard and Tamiami Trail

With its canopied roadways, planted medians and generous swales along the roadway, it was as if the city was set into a vast garden.

real estate collapse, now just over the horizon. But the defining factor that brought the collapse of South Florida's real estate boom was the deadly 1926 hurricane that landed on Miami's shores that September. Combined with a freight embargo, unsecured loans and bad press, it brought an abrupt end to the exponential growth of the region.

By 1929, the Coral Gables Corporation was bankrupt, and the city spent the greater part of the next 30 years paying off bonds, with little left for infrastructure improvements. Merrick's personal fortune was gone, though he continued his efforts to satisfy debtors until his death in 1942, at age 56.

Today Coral Gables grapples with the omnipresent surge of development, balancing the realities of the 21st century with its desire to maintain its uniqueness and extraordinary historical character. As Mayor Don Slesnick recently observed,

One of the great challenges that confront our current City Commission is the need to address 21st-century demands related to growth and development while retaining Merrick's dream of an idealistic 'American Riviera.' The City has remained steadfast in its resolve to be progressive in terms of modern infrastructure requirements, while simultaneously nurturing the bucolic atmosphere which makes this community a Mediterranean oasis in the middle of a bustling urban Metroplex.

With continuing efforts to ensure the lasting vision of its creators, Coral Gables remains today a timeless monument to inspired city planning and the realization of a dream. 🏡



To Learn More

City of Coral Gables

Donna Lubin,

Historic Preservation Office

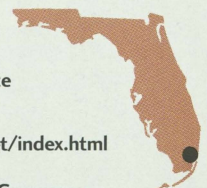
Phone: 305.460.5090

<http://www.citybeautiful.net/index.html>

Coral Gables Chamber of Commerce

Phone: 305.446.1657

<http://www.gableschamber.org/>



CELEBRATING 25 YEARS OF FLORIDA'S RICH AND DIVERSE CULTURAL TRADITIONS

Folklife in Florida is vital and vibrant. This year, the Florida Department of State's Florida Folklife Program (FFP) marks 25 years documenting, preserving, and presenting the state's folklife and folk arts. Florida's living traditional cultural resources: its people, their activities, traditions and communities — and the artifacts that they create, are the focus of the program. Florida is home to a vast cultural array of people who preserve their heritage and traditions. Florida's Folklife Program gives a face — or rather many faces — to the rich variety of Florida's folklife traditions.

At the beginning of the 21st century, Floridians maintain an astonishing variety of healthy traditional cultural forms. Some developed in Florida in response to local ecology and history. Many others have been brought from distant lands or the Northern United States, but continue to flourish and change in response to Florida's unique environment. The state's demographic patterns shape its cultural and social character. Florida's 2000 census figures revealed a total population of 16 million that was 78 percent white, 14.6 percent black, 16.8 percent Hispanic (cultural category), 1.6 percent Asian/Pacific Islander, and 0.3 percent Native American.

Now one of the oldest continuous folklife programs in the country, Florida's Folklife Program grew out of a Folk Arts Program housed at the Stephen Foster Center in White Springs in 1976. This program initiated field surveys and developed folk cultural projects that built a foundation for statewide services. In 1979 the Florida Legislature established the Florida Folklife Program to provide expanded services through the Department of State. In 1995, the Florida Folklife Program was integrated into the Tallahassee offices of the Division of Historical Resources, where it continues to provide a folklife perspective for Department programs. Today, with a staff

of two folklorists in Tallahassee and a Statewide Outreach Coordinator in Gainesville, the Florida Folklife Program is supported by the Florida Folklife Council, a citizen advisory board representing a broad range of knowledge and expertise.

The richness, diversity and significance of Florida's folklife resources are nationally recognized. In 2003 the National Endowment for the Arts honored Tarpon Springs diving helmet maker Nick Toth with a prestigious National Heritage Fellowship, recognizing Toth's artistic excellence and continuing contributions to America's traditional arts heritage. For 20 some years, Florida's Folklife Program has been the recipient of highly sought-after NEA grants that support projects designed to showcase Florida's cultural traditions and bring them to communities and classrooms throughout the state.

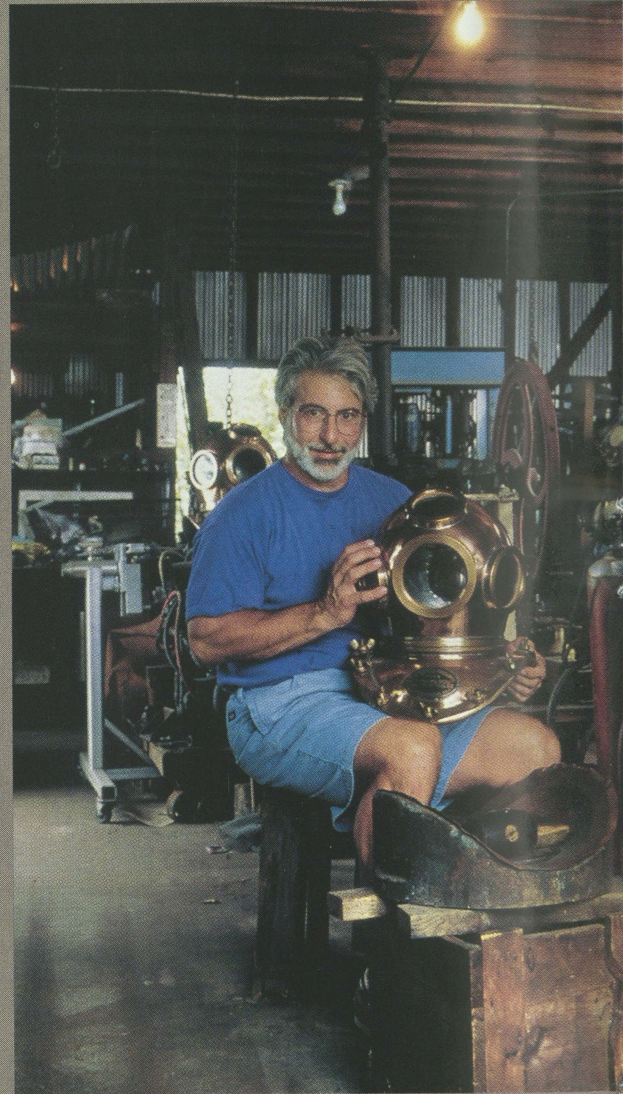
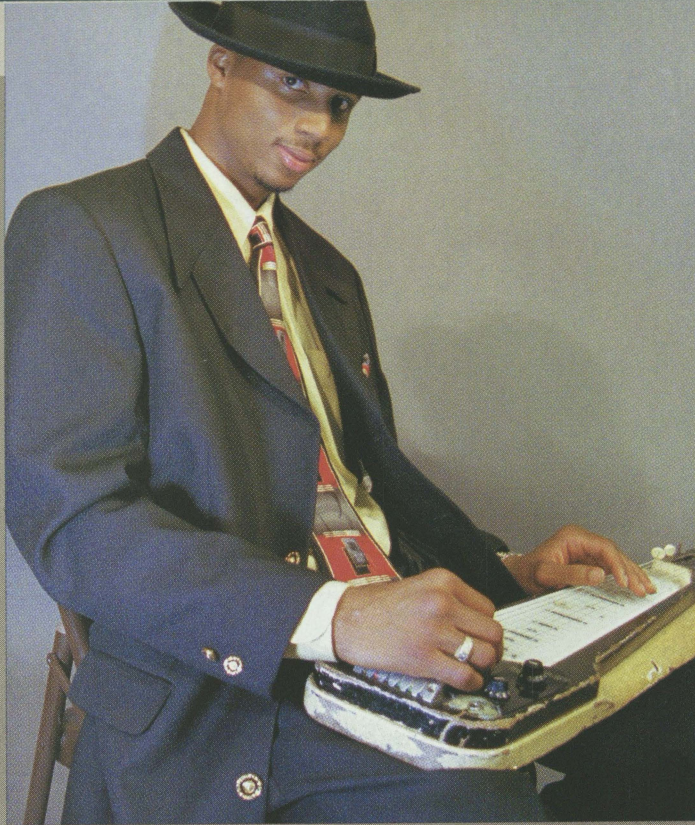
florida's folklife program

BY TINA BUCUVALAS, Ph.D.



CLOCKWISE FROM TOP LEFT: Laotian community members ritually cleanse Buddhist monks' hands as part of 2004 New Year festivities, St. Petersburg; Blake Kral creates custom, hand-tooled saddles for Florida cowmen, Morriston; Liliane Nerette Louis recounts traditional Haitian stories, North Miami; Nadia Michael repairs fine carpets and creates beautiful Palestinian embroidery, Jacksonville; Miguel Lanzo leads a family-based group in Puerto Rican *bomba* music and dance, Orlando.





CLOCKWISE FROM TOP LEFT: Josh Taylor plays sacred music on the steel guitar for House of God churches, Miami; James Kelly is reputed to be one of the best Irish fiddlers in the world, Miami Springs; Nicholas Toth makes fine diving helmets for sponge fishermen, Tarpon Springs; Kazuko Law excels in the Japanese arts of dance, tea ceremony, *temari*, and origami, Gulf Breeze.

FLORIDA IS HOME TO A VAST CULTURAL ARRAY OF PEOPLE
WHO PRESERVE THEIR HERITAGE AND TRADITIONS

Today, as in the past, the Florida Folklife Program coordinates a wide range of activities and projects designed to increase the awareness of Floridians about their state's traditional culture:

FOLKLIFE RESEARCH All Folklife Program projects are grounded in knowledge about Florida's traditional culture. FFP undertakes annual surveys on selected topics to identify and document folklife. Recent topics have included dance, rites of passage, Eastern Mediterranean culture, the Space Coast, traditional sports and games, Swampways, Asian and Pacific arts, and others.


FOLKLIFE APPRENTICESHIP PROGRAM Established in 1983, the Folklife Apprenticeship Program provides an opportunity for master folk artists to share technical skills and cultural knowledge with apprentices in order to maintain their art as a vital part of Florida's heritage. Over the years, 125 master artists have shared their knowledge with 187 apprentices.

FLORIDA FOLK HERITAGE AWARDS Each year, Florida's Secretary of State confers Florida Folk Heritage Awards based on recommendations of the Florida Folklife Council. The awards are given to outstanding folk artists and folk culture advocates who have made significant contributions to the folk cultural resources of the state. Since 1985, 83 folk artists and cultural advocates have been honored.

STATEWIDE OUTREACH INITIATIVE Since 1998 FFP has received funding from the NEA for its Statewide Outreach Initiative. Projects include:

- **Music From the Sunshine State**, an eight-part series based upon research by ethnomusicologists and folklorists into Florida's diverse musical traditions (blues, Cuban, Caribbean, fiddle, sacred music, oldtime & bluegrass, Pacific Island, Mexican). The series reached over 300,000 through broadcast on public and community radio stations in 2003.
- **Voices of Florida**, eight half-hour radio programs examine Florida's traditional culture and history through a focus on distinctive communities. Topics include: *Cattle Ranching*, *Cuban Florida*, *Florida Boatbuilding*, *Southeast Asians: The Newest Floridians*, *The Greek Community of Tarpon Springs*, *Technofolk: How Technology and Folklife Interface*, *South Florida's Haitian Community*, and *Sacred Steel Music Communities*.
- **Festival Outreach** offers performances by traditional artists and cultural interpretations at events throughout the state, such as the Florida Folk Festival and the State Fair.
- **Folklife Institutes** teach interested community members to preserve and present traditional culture.

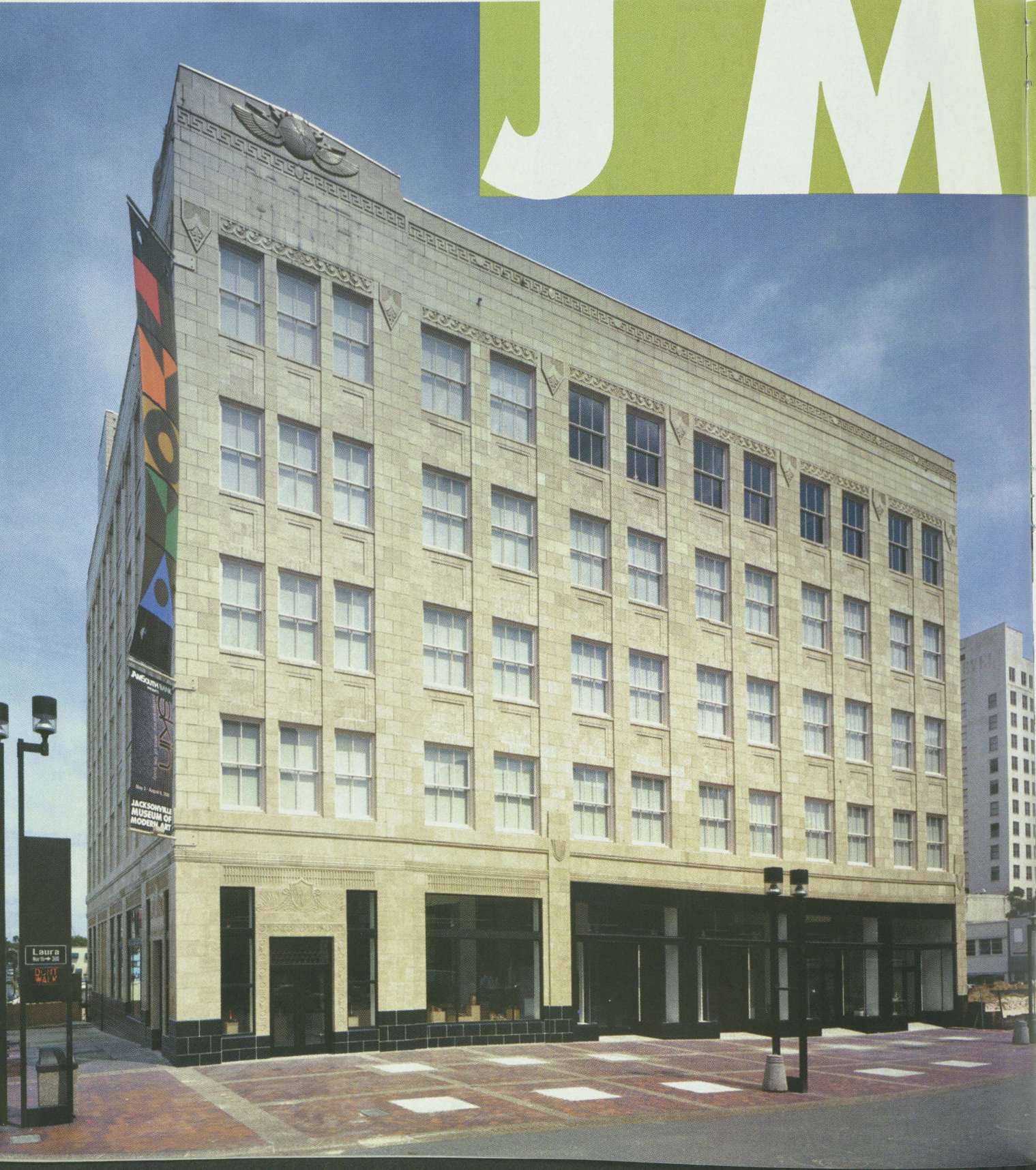
FOLKLIFE EDUCATION PROGRAMS are an important priority.

- **Folklife Days** bring demonstrations of local folklife to thousands of students each year at a partner institution. Folk artists demonstrate traditional crafts, occupations, and leisure activities, while teachers are provided with educational materials to enhance classroom learning.
- **Florida Folklife in Education: Educator/Artist InReach (2002-2003)** was presented in 10 schools throughout the state. InReach programs included traditional music or dance performances combined with a teacher-education workshop and classroom instruction by the folklife education specialist. Students and teachers gained a greater understanding of local folk culture; and teachers acquired resources to teach folklife through social studies, language arts, music and art education classes. FFP will offer InReach in 2005-06.
- **The Florida Music Train** is an educational module that includes an audio CD of recordings of Florida's traditional music; five lesson plans; a poster; and background information about the artists and musical traditions represented. Designed for use in elementary and secondary classrooms, the resource integrates music education with curricula in language arts, music, and social studies. *The Florida Music Train* won the 2003 Folklore & Education Prize from the American Folklore Society. 

To Learn More Contact Tina Bucuvalas, Ph.D., at the Florida Folklife Program, 850.245.6333, tbucuvalas@dos.state.fl.us or visit www.flheritage.com/folklife/.



JACKSONVILLE



MUSEUM OF MODERN ART

JMOMA

The Art & Soul of Jacksonville

BY ERIN LONG • PHOTOGRAPHS COURTESY JMOMA

With a new name, new vision, and a not-so-new building, the Jacksonville Museum of Modern Art (JMOMA) is breathing new life into a once-neglected downtown and transforming itself into the art and soul of Jacksonville. Just over a year ago, the museum first occupied its new space on the corner of Duval and Laura Streets, but already it is clear that this was the right move for JMOMA and the City of Jacksonville.

Driving through downtown Jacksonville, there are visible signs of revitalization everywhere. The sounds of pounding hammers echo through the streets as a sea of yellow hard hats move across a cityscape decorated with construction cranes and scaffolding. In the middle of it all hangs the colorful JMOMA sign—a sign that a renaissance is taking place in the River City.

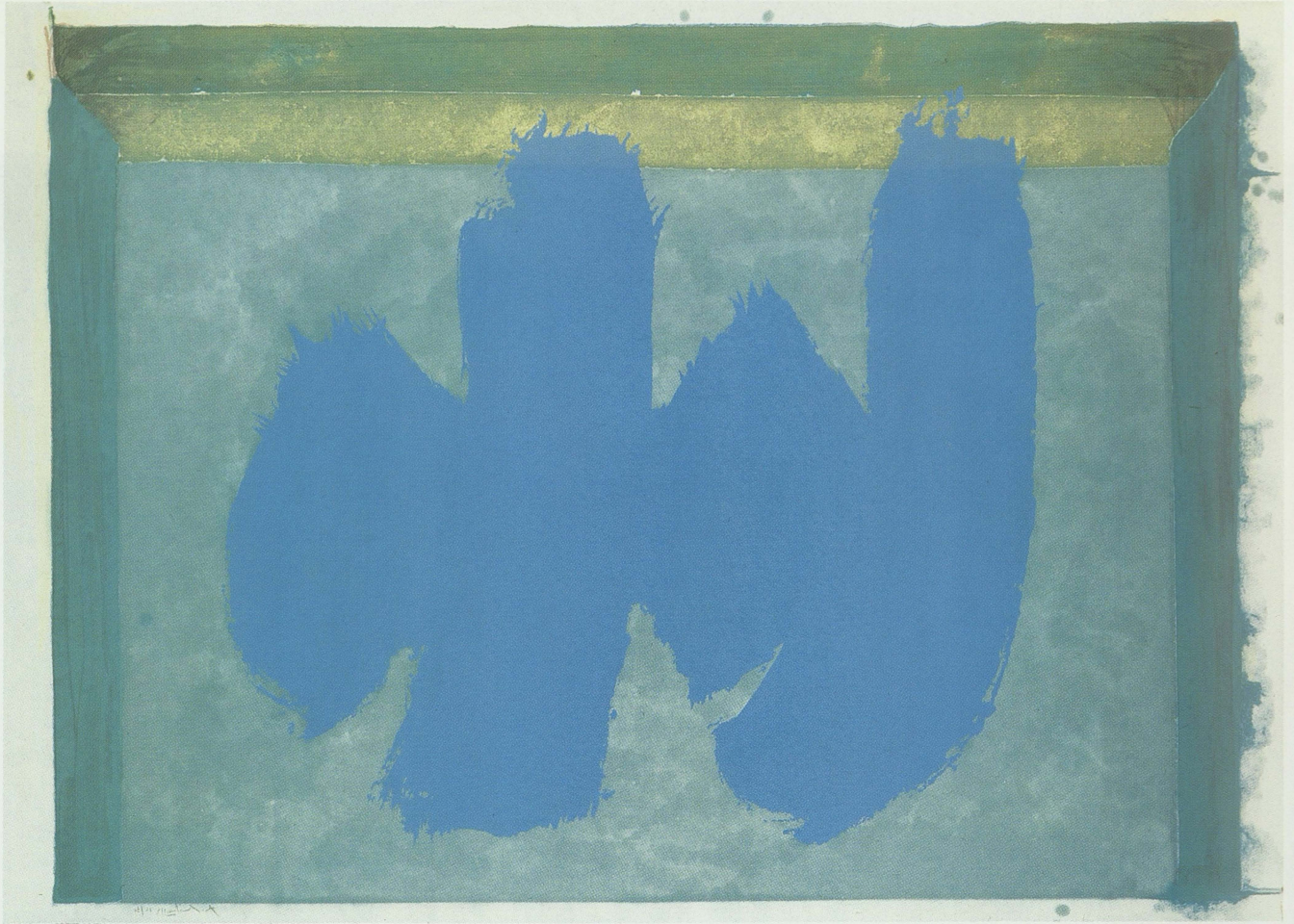
It's a trend happening all across America. From Seattle, Washington to Fort Wayne, Indiana, the arts are playing a major role in revitalizing forgotten downtowns. Historic buildings become museums, abandoned brown spaces evolve into usable green spaces, and public art, galleries, theatres and performing arts venues combine to draw visitors back to urban areas. So when Jacksonville's Museum of Modern Art was in need of a new home and a way of reenergizing its own image, it looked to downtown.

There were several advantages to relocating downtown. For one, the timing was right. Having outgrown its location in a suburban office park, the 80-year-old visual arts organization needed a new space that would increase its visibility in the community. The museum had recently changed its name to the Jacksonville Museum of Modern Art to better reflect its collection, and museum leaders were eager to firmly establish JMOMA as one of the premier fine art facilities on the First Coast. A move downtown also met important economic goals of the City of Jacksonville and the Jacksonville Economic Development Commission, entities dedicated to spurring economic development by redeveloping vacant space in the downtown area. The move would also achieve a national objective of Federal Community Development Block Grant Section 108 to eliminate slumlike conditions in urban areas. For the museum, a downtown location was an opportunity to increase its accessibility by moving right into the heart of the city.

The historic 1931 Western Union Telegraph Building has been transformed inside to house JMOMA's extensive collection of modern art and provide ample exhibition space.

Hans Hofmann, *Midday*,
1956 Oil on canvas, 18"
x 24". Featured in the
upcoming *Selections*
from the Haskell
Collection exhibition
September 24 to
January 9, 2005.





After just one year, JMOMA commands its downtown presence and has

In 1999, JMOMA acquired the historic Western Union Telegraph Building, which had been vacant and neglected for eight years. Built in 1931 to serve as the Western Union Telegraph Company's Jacksonville headquarters, the five-story historic structure was designed by the architectural firm of Marsh and Saxelby and is one of the city's best examples of Art Deco architecture. Facing Hemming Plaza, an open green space, the building sits adjacent to the newly renovated Jacksonville City Hall. JMOMA is on the route of the city's Skyway Express monorail system, and within several blocks of other cultural institutions including the Jacksonville Symphony Orchestra, the Florida Ballet, the Ritz Theatre & LaVilla Museum, and the Florida Theatre. The location was perfect in terms of visibility. It also places the museum closer to a major portion of its educational outreach constituency, children residing in the city's urban core.

Led by Walter Taylor CEO-KBJ Architects, 20 of Jacksonville's premier architects, interior designers, structural engineers, and historical evaluators formed under the

name of the Museum Design Collaborative and volunteered their time to guide the restoration process. The exterior of the building was meticulously restored to its original 1931 condition, preserving the Art Deco terra-cotta ornamentation and bronze storefronts. The interior was completely refurbished, transforming an old office building to a sleek, modern facility designed to house JMOMA's extensive collection of modern art and provide ample exhibition space.

When JMOMA opened its doors in May of 2003, nearly 2,000 people flooded the entrance to get a glimpse of their city's latest jewel. In its new home, the museum has more than 14,000 square feet of exhibition space in five different galleries. The new facility also includes a first-rate museum shop which sells fine contemporary art and crafts, an upscale café, *Café Nola* (for North of Laura Street) that overlooks Hemming Plaza, a 125-seat auditorium, administrative offices, and an education center which features the *ArtExplorium Loft*, a hands-on learning center for children and families.



firmly established itself as one of Jacksonville's true cultural gems



OPPOSITE PAGE: Robert Motherwell, *Blue Elegy*, 1987, Relief and lithograph, 41"x 58". Featured in the upcoming *Selections from the Haskell Collection* exhibition September 24 to January 9, 2005; TOP: Helen Frankenthaler, *Gateway*, 1988, Color etching, relief, aquatint, with hand-stenciled border, 72"x92". Collection of the Jacksonville Museum of Modern Art, Gift of the Haskell Company; BOTTOM: Frank Stella, *New Caledonian Lorikeet*, 1980, Acrylic, colored oilsticks, metal foil, glitter and colored silkscreen inks on paper, 61"x 88". Featured in the upcoming *Selections from the Haskell Collection* exhibition September 24 to January 9, 2005.



Outreach programs such as *ArtExplorium in the Classroom* demonstrate JMOMA's commitment to bringing

The Haskell Gallery, located at the museum's front entrance, displays traveling exhibitions of national and international caliber and features an impressive 40-foot-high atrium to allow for large-scale exhibitions, which are commonplace in contemporary art. On the second level a gallery is devoted to feature exhibitions such as the inaugural exhibition, *Skin: Contemporary Views of the Body*. Committed to showcasing the works of regional artists, JMOMA's Regional Exhibition Gallery on the third floor has displayed some of the region's most talented including the likes of Woody Cornwall, Sarah Crooks Flair and Joe Walters. Also on the third floor is a gallery devoted to displaying works from the museum's permanent collection. Established in 1957, the distinguished collection consists of more than 800 works that illustrate the historical progression of modern to contemporary art. Focusing on works created after 1945, the collection consists of painting, printmaking, sculpture and photography created by notable artists including Pablo


Picasso, Roy Lichtenstein, Alexander Calder, Robert Rauschenberg, James Rosenquist and Helen Frankenthaler.

The museum's uppermost level, the fifth floor, is dedicated solely to education. There is the Blue Cross and Blue Shield of Florida Education Center Gallery, which exhibits the work of emerging artists, teachers and students. Two large classrooms and studios are utilized for a variety of art classes and workshops. But the highlight of the education floor is truly the vibrant family learning center, the *ArtExplorium Loft*. This brightly colored hands-on center was created by Design in Three Dimensions, a Toronto-based firm, and teaches visitors about modern art in a fun, interactive way. Sixteen hands-on exhibits, using reproduced images from the museum's permanent collection, teach art and design concepts like balance, pattern, and texture. Visitors can create a sculpture, build a mobile, curate an exhibition, and even learn the concepts of photography.

JMOMA's educational programs reach far beyond the

museum's fifth floor. Outreach programs such as *ArtExplorium in the Classroom* demonstrate the museum's commitment to bringing quality educational opportunities to Jacksonville's diverse community. Specifically targeting low-performing urban elementary schools, this art-based literacy program combines the visual arts with language arts and science to enhance student interest in academic studies and boost standardized test scores. JMOMA, in partnership with the human services organization, Community Connections, also operates *Project Preschool*, a focused activity program for underserved children. While meeting the needs of the community, these programs also help to instill an early appreciation for the visual arts in the community's young people.

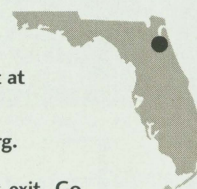
After just one year, JMOMA commands a presence in its downtown location and has firmly established itself as one of Jacksonville's true cultural gems, offering a variety of quality programs to its community. As it settles into its new home, it looks forward to a bright future. Joining City Hall, the federal courthouse, and the other cultural organizations that surround Hemming Plaza, JMOMA has become a

strong focal point for downtown resurgence and the community is poised for continued growth. A new public library, currently under construction, will sit next door to the museum, bringing even more visitors to the area. And, if Jacksonville follows the examples of other revitalized downtowns across the country, soon residential housing will become available and small businesses such as galleries, boutiques, and restaurants will once again open their doors. It's a rebirth and a reawakening that the entire community is looking forward to. 

To Learn More

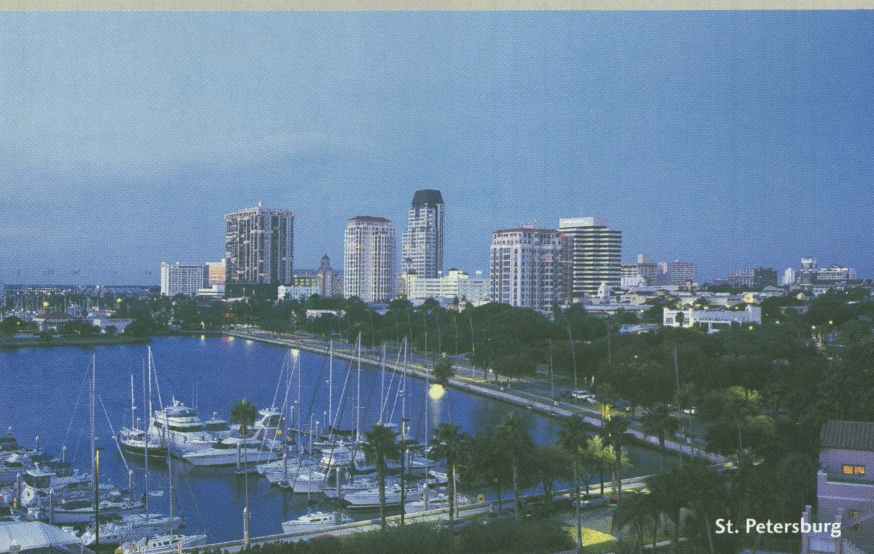
Visit the Jacksonville Museum of Modern Art at
333 North Laura Street
Phone 904.366.6911 or visit www.jmoma.org.

Directions: From I-95 take the Main Street exit. Go over the Main Street bridge and follow Ocean Street. Take a left on Duval Street. The Museum is on the corner of Laura and Duval.



quality educational opportunities to Jacksonville's diverse community





St. Petersburg



Kissimmee

Florida's Downtowns & COMMUNITIES WITH A SENSE OF PLACE

BY KERRI L. POST • PHOTOGRAPHY COURTESY VISIT FLORIDA

Downtowns are the heart and soul of Florida communities. Whether big or small, city centers are the portal to an area's cultural, historic and natural resources. Florida's downtowns provide the gateway to explore the larger community, and then initiate a host of day trips to nearby small towns. Visitors and residents alike can experience a distinct sense of place while discovering the wealth of Florida's cultural diversity and heritage in downtowns and small towns throughout the state.

Today, downtown revitalization is one of the most important changes occurring throughout Florida. This revitalization is not by accident. For many years Florida's community leaders and planning professionals have dedicated considerable time, money, and effort to build, revitalize or reinvigorate Florida's downtowns. In many cities, these downtown revitalizations are fulfilling the needs of young singles and older empty nesters who relocate from the suburbs to seek active and interesting social and professional lives in downtowns that offer sophisticated arts and cultural

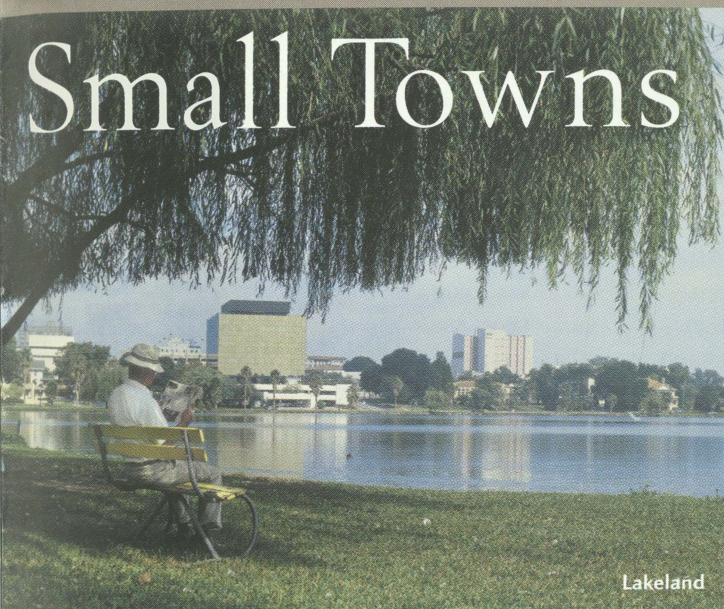
communities. And Florida's visitors are drawn to where the local residents go.

Increasingly, visitors to Florida are yearning for pedestrian travel, the opportunity to come along with the locals and to experience a diverse array of cultures, lifestyles and surroundings. Long established and vibrant downtowns such as greater Duval Street in Key West, Fernandina Beach, downtown Pensacola, Ybor City in Tampa, and St. Augustine, are some of the state's most popular destinations. The revival of downtowns in St. Petersburg, Delray Beach, Miami's South Beach, the Las Olas district in Fort Lauderdale, and West Palm Beach exemplify the results of downtown revitalization efforts. From metropolitan cities like Jacksonville and Orlando, to small towns such as Apalachicola and Winter Haven, revitalization efforts are clearly underway. So popular — and comforting — is the idea of a colloquial "main street" that even the state's major theme parks feature pedestrian-oriented "downtown-theme" areas with great success.

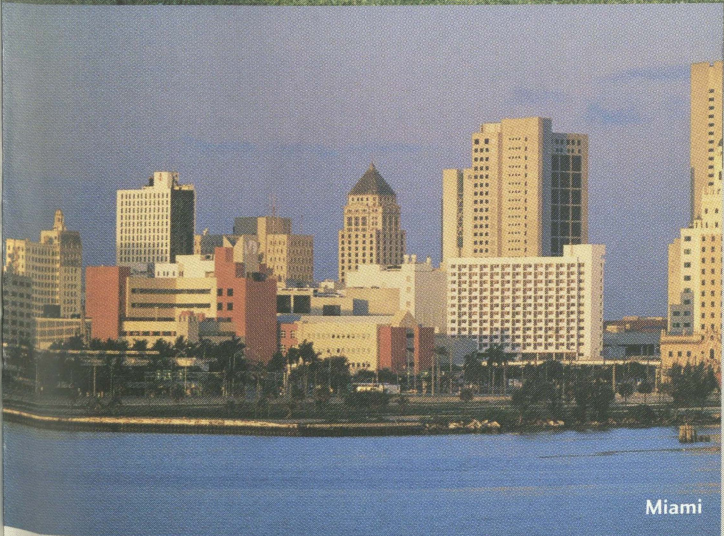
Florida's downtowns and small towns offer visitors the most direct connection to Florida's heritage and cultural attractions. Cultural and heritage attractions have always been, and are increasingly, attractive to tourists. From February 2003 to February 2004, almost half (49.7%) of the more than 75 million visitors to Florida included historic sites in their itinerary. Cultural activities were enjoyed by 48.8% of visi-

FLORIDA'S DOWNTOWNS
AND SMALL TOWNS
OFFER VISITORS THE
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CULTURAL ATTRACTIONS

Small Towns



Lakeland



Miami

tors and 70.3% participated in nature-based activities. These locales provide the "authenticity" and "uniqueness" visitors want, offering connections to the roots of Florida's past. Without exception, Florida's downtowns and small towns are rich in, or provide access to, many of the state's desirable arts, historical, multicultural, natural and architectural attributes. The contemporary sociological theory of "generica," or the homogenization of the landscape through commercialism, introduced by VISIT FLORIDA's Vice President of Research, Barry E. Pitegoff, propounds that similarity of place can be a *deterrent* to tourism, or at least to the recidivism of visitors. "*When the destination begins to look like the origin, why go?*" can be the reasonable rhetorical question of the traveler. With Florida's unusual, often exotic and enticing range of cultural diversity, the state is uniquely prepared to combat "generica" with a very special sense of place.

Recognizing the role that Florida's downtowns and small towns play in providing a desirable, diverse and enriching visitor experience, VISIT FLORIDA is launching a new initiative. In partnership with 1000 Friends of Florida and numerous conservation and preservation organizations, downtown development agencies, and tourism, arts and cultural organizations, VISIT FLORIDA is preparing to implement a multiyear tourism development and marketing program promoting Florida's downtowns and small towns. By reinforcing revitalization and marketing efforts currently in place, this statewide initiative is designed to bring together groups working to increase the visibility, visitation and direct economic benefits to downtowns and small towns, by featuring the unique historical and cultural resources throughout the state.

This new initiative reflects tourism marketing more fully engaged with state processes than ever before. While supporting existing efforts at local and state levels, VISIT FLORIDA's downtowns and small towns program seeks to further leverage the human and financial resources that benefit many of our Florida communities. ■

To Learn More



Plan to attend the 37th Annual Florida Governor's Conference on Tourism, August 8 to 10 at the Royal Pacific Resort at Universal Orlando. Downtowns & Small Towns sessions take place Monday, August 9.

Visit www.VISITFLORIDA.org for more Governor's Conference information or e-mail kpost@VISITFLORIDA.org. Visit www.FLAUSA.com to plan your next Florida getaway. VISIT FLORIDA – The State's Official Source for Travel Planning.

MIXED MEDIA

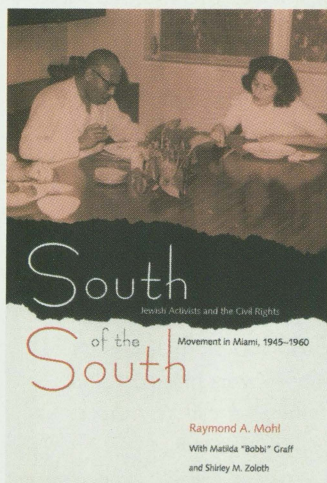
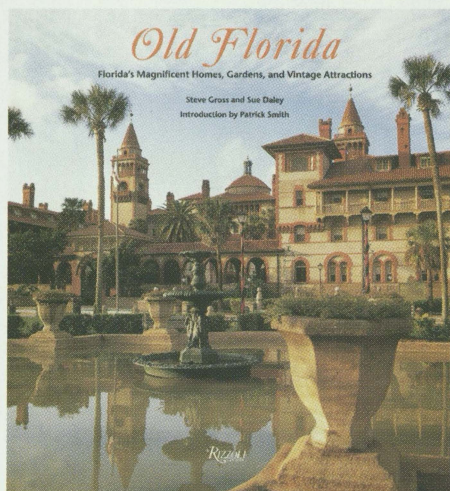
IN PRINT

A SAMPLING OF NEW FLORIDA TITLES

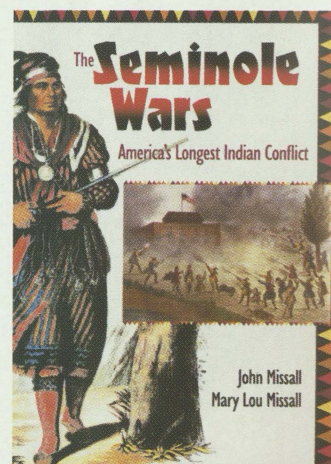
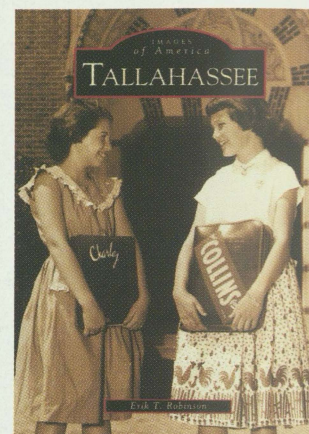
IMAGES OF AMERICA: TALLAHASSEE (*Arcadia*) presents a collection of familiar and never-before-seen photographs from the past that illustrate how the character of Florida's Capital City has been shaped. Author Erik T. Robinson traces the development of Tallahassee's historical landmarks, various communities, state government, and institutions of higher learning,

recalling people and events with insightful and detailed captions that illuminate the history of Tallahassee's growth and development. Using unusual and revealing primary materials from the careers of two remarkable Jewish women, Raymond Mohl offers an original interpretation of the role of Jewish civil rights

activists in promoting racial change in post-World War II Miami. In **SOUTH OF THE SOUTH: JEWISH ACTIVISTS AND THE CIVIL RIGHTS MOVEMENT IN MIAMI, 1945-1960** (*University Press of Florida*), Mohl describes the city's political climate after the war, and how the dynamic leadership of two Northern newcomers, Matilda "Bobbi" Graff and Shirley M. Zoloth, played a critical role in the city's campaign for racial reform. Photographers Steve Gross and Sue Daley take readers of **OLD FLORIDA: FLORIDA'S MAGNIFICENT HOMES, GARDENS, AND VINTAGE ATTRACTIONS** (*Rizzoli*) beyond the amusement parks and beachfront resorts, for a close-up look at some of Florida's best treasures. With a collection of 150 spectacular images, and an introduction by respected Florida author, Patrick Smith, this book beautifully



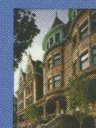
records and illustrates places significant to Florida's cultural past. Already in its second printing, *Old Florida* takes readers on a visual tour to private, rarely seen places as well as sites frequently visited by residents and tourists. In **THE SEMINOLE WARS — AMERICA'S LONGEST INDIAN CONFLICT** (*University Press of Florida*), John and Mary Lou Missall provide the first comprehensive overview of all three wars fought between 1817 and 1858, the events leading up to them, and their place in American history. This illustrated history chronicles the longest, bloodiest and most costly of all the Indian wars fought by this nation, and sheds new light on the relationship between the wars, the issue of slavery, prevalent attitudes toward Native Americans, and the quest for national security.



ONLINE: PRESERVATION

<http://www2.cr.nps.gov/tps/tax/incentives/index.htm> on the Web site of the National Park Service, is the site of *Incentives!*, an online guide to the Federal Historic Preservation Tax Incentives Program for income-producing properties. *Incentives!* was developed to assist historic building owners, preservation consultants, community officials, architects and developers. The site explains tax credit, application and review procedures, and rehabilitation requirements.

Incentives!



ART SCENE

EAST COAST OR WEST COAST, HISTORIC VENUES OFFER SUMMER ENTERTAINMENT

For summer fun, two of Florida's grand historic properties offer refreshing entertainment from classic films to live performances.

On the West Coast, cool off with some classic movies inside one of the country's best-preserved grand movie palaces, the Tampa Theatre. The 77-year-old historic theatre, with its recently restored outdoor marquee, also boasts a new reel-to-reel projection system to screen archival films. Tampa Theatre's *Summer Classic Movie Series* runs through September 26 offering a range of classics from *Lawrence of Arabia* and *Gone With the Wind* to *Blazing Saddles* and *Psycho*. For added fun, audience members are encouraged to come in costume and participate in an audience parade before the films. Open year-round with a full schedule of films, concerts, special events, corporate events and tours, the theatre is one of the most heavily utilized venues of its kind in the United States.

For an outdoor experience, travel to Florida's East Coast and enjoy free live performances at the newly restored oceanfront Daytona Beach Bandshell. Constructed of coquina rock, the outdoor amphitheater was built in 1938 as part of the federal WPA program. Friends of the Bandshell, in partnership with the City of Daytona Beach's Leisure Services Department, the Ocean Walk Alliance and Adams Mark Hotel, has worked to restore the venue. The Bandshell hosts a range of artists from nationally recognized musicians to local high school groups playing everything from Big Band, swing, jazz, and blues to Latin, folk, country and gospel. Summer season performances include the U.S. Navy Band Southeast, V-Six, Mark Hodgson, the Lloyd Marcus Show, and more.



Daytona Beach Bandshell



Tampa Theatre

Tampa Theatre is located in downtown Tampa at 711 Franklin Street. Films are shown each Sunday at 3 p.m. Call 813.274.8981 or visit www.tampatheatre.org. The Daytona Beach Bandshell is located in Oceanfront Park at the 300 block of A1A. For the performance schedule visit www.bandshell.org.

TOP: COURTESY VISIT FLORIDA; BOTTOM: TAMPA THEATRE

ART IN UNFAMILIAR PLACES



■ PRESCRIPTION FOR ART ■

At Shands HealthCare in Gainesville, doctors prescribe not only the traditional medical remedies for their patients but also a heavy dose of “art.” Recognizing the important role that the arts can play in the healing process, Shands implemented a new, pioneering program, *Arts in Medicine* (AIM) in 1990. Now recognized as a national model, AIM brings art into the mainstream of medical care by including artists as an integral part of the overall health management team. By engaging hospital staff, patients, families and artists in a variety of creative experiences, AIM improves the mind, body, and spirit of all those involved.

Every patient who comes into Shands has the opportunity to explore the arts and the creative act of self-expression as a part of their healing. Since its inception, over 900 visual, literary, musical, and performance artists have reached over 900,000 people. Dancers, storytellers, and musicians perform in patients’ rooms and throughout the hospital. Visual artists work one-on-one with patients to create original works of art such as hand-painted ceramic tiles that are displayed throughout the hospital in large mosaics. And a variety of changing art exhibits by professional artists bring color and inspiration to the otherwise cold and sterile walls of the hospital.

Gaylen Phillips, a former patient of the Bone Marrow Transplant Unit, believes that the AIM program made a big difference in her ability to get well. “I always felt a strong sense of being connected to a group of people that was not medical, but that responded to my pain and discomfort in the uplifting way that only the arts can provide,” states Phillips. “They gave me wonderful alternative things to occupy my brain and my time, probably the greatest gift that can be given to long-term patients facing life-changing illnesses.”



To learn more, call 800.749.7424 or visit www.shands.org/hospitals/UF/AIM/.

CALENDAR

SUMMER
2004**Through July 25
West Palm Beach**

Julie Moos: *Hat Ladies*. The complete series of 18 large-scale chromogenic color prints celebrating the lives of the magnificently dressed congregants of the New Pilgrim Baptist Church in Birmingham, Alabama. Norton Museum of Art. (561) 832-5196

**Through July 25
Coral Gables**

Latin American Graphics: The Evolution of Identity from the Mythical to the Personal. Lowe Art Museum. (305) 284-3535

**Through July 31
Naples**

Ansel Adams and Edwin Land: Art, Science and Invention—Photographs from the Polaroid Collection. Naples Museum of Art. 1-800-597-1900

**Through August 3
Tampa**

Arctic National Wildlife Refuge: Seasons of Life and Land. An exhibit of photography by Subhankar Banerjee. Museum of Science and Industry. (813) 987-6000

**Through August 8
Tallahassee**

A Window to My World. Artwork by students of Tallahassee's LeMoine Art Foundation. Arts Learning Gallery in the R.A. Gray Building. (850) 245-6480

**Through August 22
Daytona Beach**

Tobacco Art: Cigar and Cigarette Labels from Cuba and Florida. Museum of Arts & Sciences. (386) 255-0285

**Through August 29
Naples**

"Natural Elements: Earth, Air, Fire and Water." Rookery Bay National Estuarine Research Reserve. (239) 417-6310

**Through September 5
Orlando**

From Goodnight Moon to Art Dog: The World of Clement, Edith and Thacher Hurd. Orlando Museum of Art. (407) 896-4231

**Through September 11
Delray Beach**

Quilt National 03. The 13th biennial international juried exhibition of innovative, large-format, contemporary quilts by artists from around the world. Cornell Museum. (561) 243-7922

**Through September 19
Delray Beach**

Message on the Street: The Banner as Advertising Medium in Japan. Morikami Museum and Japanese Gardens. (561) 495-0233

**Through September 26
Tallahassee**

Uncle Monday—Original watercolors and pen-and-ink drawings of Florida artist Kitty Kitson Petterson, created to illustrate the award-winning book by Dr. Kristin Congdon, *Uncle Monday and Other Florida Folk Tales*. Museum of Florida History. (850) 245-6400

**Through October 9
Lakeland**

At the Edge of a Petal: Floral Works of Art from the Permanent Collection. Polk Museum of Art. (863) 688-7743

Tobacco Art: Cigar and Cigarette Labels from Cuba and Florida. Museum of Arts & Sciences, Daytona Beach



Julie Moos: *Hat Ladies*. Norton Museum of Art, West Palm Beach

**Through October 10
Miami Beach**

Margaret Bourke-White: The Photography of Design, 1927-1936. The Wolfsonian-FIU. (305) 531-1001

**Through October 31
Maitland**

"Final Respects: Victorian Mourning and Funeral Customs." Waterhouse Residence Museum—Maitland Historical Society. (407) 644-2451

**Through December 31
Key West**

Ernest Hemingway and Walker Evans—3 Weeks in Cuba, 1933. Key West Museum of Art & History at the Custom House. (305) 295-6616

**Through January 23, 2005
Miami**

The Florida Home: Modern Living, 1945-1965. A look at the works of architects and builders who shaped the residential landscape of Greater Miami from 1945 to 1965. Historical Museum of Southern Florida. (305) 375-1492

**July 3-4
Weeki Wachee**

A Blast From the Past. Fine arts and crafts, magicians, and fireworks. Weeki Wachee Springs. (352) 596-2062

**July 8-18
Daytona Beach**

Offenbach's *La Perichole*. Seaside Music Theater. 1-800-854-5592

**July 10
Big Pine Key**

20th Annual Underwater Music Festival. Looe Key Reef National Marine Sanctuary. 1-800-872-3722

**July 13-18
Key West**

Hemingway Days Festival. Features look-alike contests, as well as short story, trivia, storytelling, arm-wrestling and fishing competitions. Various venues. (305) 294-4440

**July 14-18
Miami Beach**

Eighth Annual American Black Film Festival. Independent films, industry workshops and panels, and the Film Life Movie Awards. Film Life. (212) 966-2411

**July 16-August 29
Ormond Beach**

"Surf's Up V: Beauty and the Beach." A biennial exhibition featuring local artists' interpretation of life on and along Volusia County's beaches. Ormond Memorial Art Museum and Gardens. (386) 676-3347

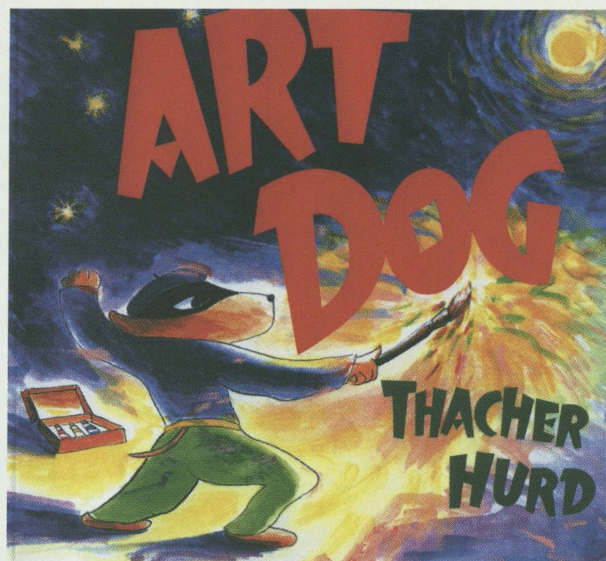
**July 17
Naples**

Rare Book Roadshow IV. International College. (239) 513-1122

**July 21-24
Gainesville and Cross Creek**

Marjorie Kinnan Rawlings Writers Workshop: Writing the Region. Discover the nuances of regional writing. Marjorie Kinnan Rawlings Historic State Park. 1-888-917-7001

CALENDAR



From *Goodnight Moon* to *Art Dog*: The World of Clement, Edith and Thacher Hurd. Orlando Museum of Art, Orlando

July 22-25
Miami

Rewind/Fast Forward Film & Video Festival. Classic, documentary and avant-garde films. Florida Moving Image Archive. (305) 375-1505

July 24
DeLand

12th Annual Central Florida Railroad Show. Volusia County Fairgrounds. (407) 509-4572

July 31
Coral Gables

Ginger Festival. Plant sales, lectures, demonstration, tours of the Fairchild ginger and heliconia collections. Fairchild Tropical Botanic Garden. (305) 667-1651

August 1-October 1
Maitland

Children of a Vanished World. A photography exhibit by Roman Vishniac. Holocaust Memorial Resource and Education Center of Central Florida. (407) 628-0555

August 6-September 24
Quincy

Florida Watercolor Society Annual Exhibit. Gadsden Arts Center. (850) 875-4866

August 7
De Leon Springs

A Day in Florida History. Explore an authentic Indian village and soldiers' encampment, examine Indian artifacts and old weapons, and join in the performance of Indian dances. De Leon Springs State Park. (386) 985-4212

August 7
Bushnell

Seventh Annual WWII Commemorative Day—A Salute to Veterans. Dade Battlefield Historic State Park. (352) 793-4781

August 14
Boca Raton

Plants and Posies X-travaganza. Sanborn Square Park. (561) 393-7806

August 27-October 23
Pensacola

Through My Father's Eyes: The Filipino American Photographs of Ricardo Ocreto Alvarado. Pensacola Museum of Art. (850) 432-6247

September 2-November 7
Miami

Stories Untold: Jewish Pioneer Women, 1850-1910. Dave and Mary Alper Jewish Community Center. (305) 271-9000

September 4-October 4
Tallahassee

The Annual Capital City Quilt Show. Museum of Florida History. (850) 245-6400

September 7-October 24
Tarpon Springs

Auguste Herbin: A Retrospective and Homage to Herbin. Leeper-Rattner Museum of Art. (727) 712-5762

September 10-October 17
St. Petersburg

Anna In The Tropics. By Latino playwright Nilo Cruz. American Stage. (727) 823-1600

September 18
Olustee

Civil War Expo. Learn more about the Civil War. Olustee Battlefield Historic State Park. (386) 758-0400

September 18-19
Tampa

Ybor City Main Street Arts & Crafts Show. Centennial Park. (813) 248-0721

September 25
Tallahassee

A Point in Time. A living history interpretation of Florida's past from the pre-Columbian era through the 1960s. Lake Jackson Mounds Archaeological State Park. (850) 922-6007



Message on the Street: The Banner as Advertising Medium in Japan. Morikami Museum and Japanese Gardens, Delray Beach

September 25
Trenton

20th Annual "Down Home Days" Arts and Crafts Festival. Gilchrist County Chamber of Commerce. (352) 463-3467

September 25-January 2, 2005
St. Petersburg

Marvels of Maiolica: Italian Renaissance Ceramics from the Corcoran Gallery. Museum of Fine Arts. (727) 896-2667

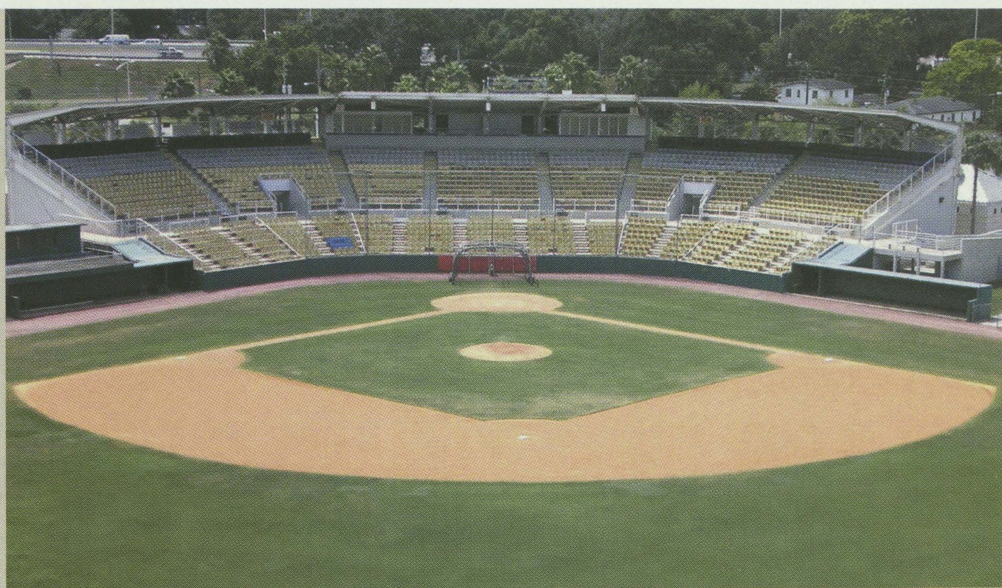
September 26
Safety Harbor

San Gennaro Festival. Traditional Italian foods, as well as the traditional San Gennaro procession, highlight this event. The Italian-American Women of Today. (727) 347-1936

September 27-October 1
Madison

Treasures of Madison County Art Exhibit. Wardlaw-Smith-Goza Conference Center. (850) 973-9432

ON A ROAD LESS TRAVELED



■ TINKER FIELD • ORLANDO ■

he history of Major League Baseball spring training in Florida dates back to 1888, when the Washington Statesmen spent three weeks in Jacksonville preparing for their upcoming season. The first Major League team to visit Orlando was the Philadelphia Athletics in March of 1915. That June, Bert Humphries, formerly with the Chicago Cubs, organized the Orlando Baseball Club. When Humphries left in 1920, the club hired Joe Tinker to be their new manager.

Joe Tinker helped capture the National League pennant four times and the World Series twice. With his great speed and innovative defensive fielding skills, Tinker was one of the best fielders of his era. Tinker and his Chicago Cub teammates, Johnny Evers and Frank Chance, developed new ways to defend against the bunt, hit-and-run, and stolen base, and developed the rotation play. The prowess they displayed for fielding was forever immortalized by a New York writer, and loyal Giants fan, on July 10, 1908, when his poem about Tinker and his teammates appeared in the *New York Evening News*:

*These are the saddest of possible words:
"Tinker to Evers to Chance."
Trio of bear cubs, and fleetier than birds,
Tinker to Evers to Chance.
Ruthlessly pricking our gonfalon bubble,
Making a Giant hit into a double—
Words that are heavy with nothing but trouble:
"Tinker to Evers to Chance."*



His successful management of the Orlando club led "Tinker's Tigers" to victory in the League championship in 1921. At the time of his death in 1948, Tinker was the only Floridian in the National Baseball Hall of Fame.

In December 1922 the City of Orlando built a new ballpark field and dedicated it to Joe Tinker on April 19, 1923. In the 1920s Tinker Field was state-of-the-art and larger than the New York Yankees' field. Today the field is one of the oldest remaining Major League Baseball spring training sites in Florida and was listed in the National Register of Historic Places on May 14, 2004.

Tinker Field, a city park facility, is located at 1610 West Church Street on the east side of Tampa Avenue, just south of its intersection with West Church Street in Orlando, and next to the Citrus Bowl.

IN UPCOMING ISSUES...

■ NATIONAL MUSEUM OF NAVAL AVIATION

Established in December 1962, the National Museum of Naval Aviation was designed, "to select, collect, preserve, and display appropriate memorabilia representative of the development, growth and historic heritage of Naval Aviation." Today, the National Museum of Naval Aviation in Pensacola is the largest of more than 10 Navy museums throughout the country, and the largest and most visited museum in Florida, welcoming one million visitors a year. The museum houses more than 130 aircraft and spacecraft within its 291,000-square-foot facility, along with numerous displays, IMAX® theatre, restaurant and gift shop. As a federally sanctioned museum, it is owned, operated and maintained by the U.S. Navy, and operates as a field activity under the command of the Chief of Naval Air Training.



COURTESY NATIONAL MUSEUM OF NAVAL AVIATION

FLORIDA

History & the Arts

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